AIR DE BALLET

By

CEDRIC W. LEMONT

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BIOGRAPHICAL SKETCH

FINGERING, PHRASING, POETIC IDEA, AND INSTRUCTIVE ANNOTATIONS ON THE FORM AND STRUCTURE, METHOD OF STUDY, INTERPRETATION, AND GLOSSARY

By ARTHUR EDWARD JOHNSTONE

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AIR DE BALLET

Biographical Sketch—Cedric W. Lemont

CEDRIC W. LEMONT was born at Fredericton, N. B., Canada. He had a broad musical education, being a graduate of the Faelten Piano School of New York, and also of the New England Conservatory in Boston. He studied the piano and organ, orchestral instruments, and theory, but finally decided to devote himself entirely to the piano.

For eleven years he taught the piano in Chicago, and for one year in Mobile, Alabama. At present (1924) he is teaching the piano in Ohio Wesleyan University. He has toured in both the United States and Canada, playing programs of his own compositions. His works include much piano music and also songs, anthems, compositions for violin and piano, and for the organ. He is best known for his piano music, among which are a valuable book of "Studies in All Keys," and the suites "Dream Pictures," "Creole Sketches," and "A Spanish Fiesta."

Poetic Idea: The curtain rises, and against a velvet background the dancers come into view. Like butterflies they float over the stage in a marvel of effortless motion. They leap, and light as noiselessly as a bee upon a flower. They pirouette and balance, and then with a last fluttering rush are gone.

Form and Structure: Meas. 1-4 are an Introduction establishing the Key of G major.

Part I; meas. 5-44. Meas. 5-20 are a sixteen-measure period. Meas. 21-28 are an eight-measure period which leads back to the first theme. Meas. 29-44 are a modified repetition of meas. 5-20.

Part II; meas. 45-76. This Part, in the key of C, is in the nature of a Trio. Meas. 45-60 are a sixteenth-measure period, followed by another sixteen-measure period, meas. 61-76. This last period is a repetition of meas. 45-60, but with the melody in octaves.

Part III; meas. 77-126. In this Part, meas. 77-119 are a repetition of Part 1. Meas. 120-126 are added as a brilliant ending.

Interpretation and Method of Study: This entire Composition requires to be played gracefully, but at the same time quite rhythmically. As a general thing the measure accents should be rather more pronounced in alternate measures—1, 3, 5, etc., the even numbered measures (2, 4, 6, etc.) being accented only very slightly.

At meas. 13 and 37 (also 89 and 113) notice that the *crescendo* runs through four measures before the *forte* is reached. In order to make such a *crescendo* (several measures) really effective, we must be sure to begin it rather softly and build it up very gradually. The temptation when one sees a *cresc.* sign is to reach a *forte* too soon, or, worse still, to begin to play *forte* the very moment the eye sees the *cresc.*

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The second Part (beginning at meas. 45), although marked "*Meno mosso*," is to be taken only slightly slower than the rest of the Composition, perhaps 120, which is only two markings less on the metronome than the main tempo (132).

The practice groups should usually consist of four measures. Special attention should be given to the Coda, meas. 120-126. It should be tossed off with dash and brilliancy. Any fumbling or hesitation in final passages of this kind is liable to spoil the effect of the whole performance no matter how good it may have been otherwise.

Glossary

con espressione	pronounced	kŏn ĕs-prĕs-sē-ō′-nĕ	(with expression)
a tempo	"	ä tĕm′-pō	(in time)
accel. (accelerando)	"	ăk-sĕl-ĕr-än′-dō	(gradually faster)
brillante	"	brĕl-län′-tā	(brilliantly)
allegro	"	äl-lā′-grō	(quick; lively)
mf (mezzo forte)	"	mĕd′-zō fôr′-tā	(moderately loud)
p (piano)	"	pē-ä′-nō	(soft)
cresc. (crescendo)	"	krê-shĕn′-dō	(gradually louder)
dim. (diminuendo)	"	dĭm-ĭn-ů-ĕn′-dō	(gradually softer)
vivo	"	vē′-vō	(lively)
grazioso	"	grä-tsĕ̇-ō′-sō	(gracefully)
meno mosso	"	mā′-nō mŏs′-sō	(less quickly)

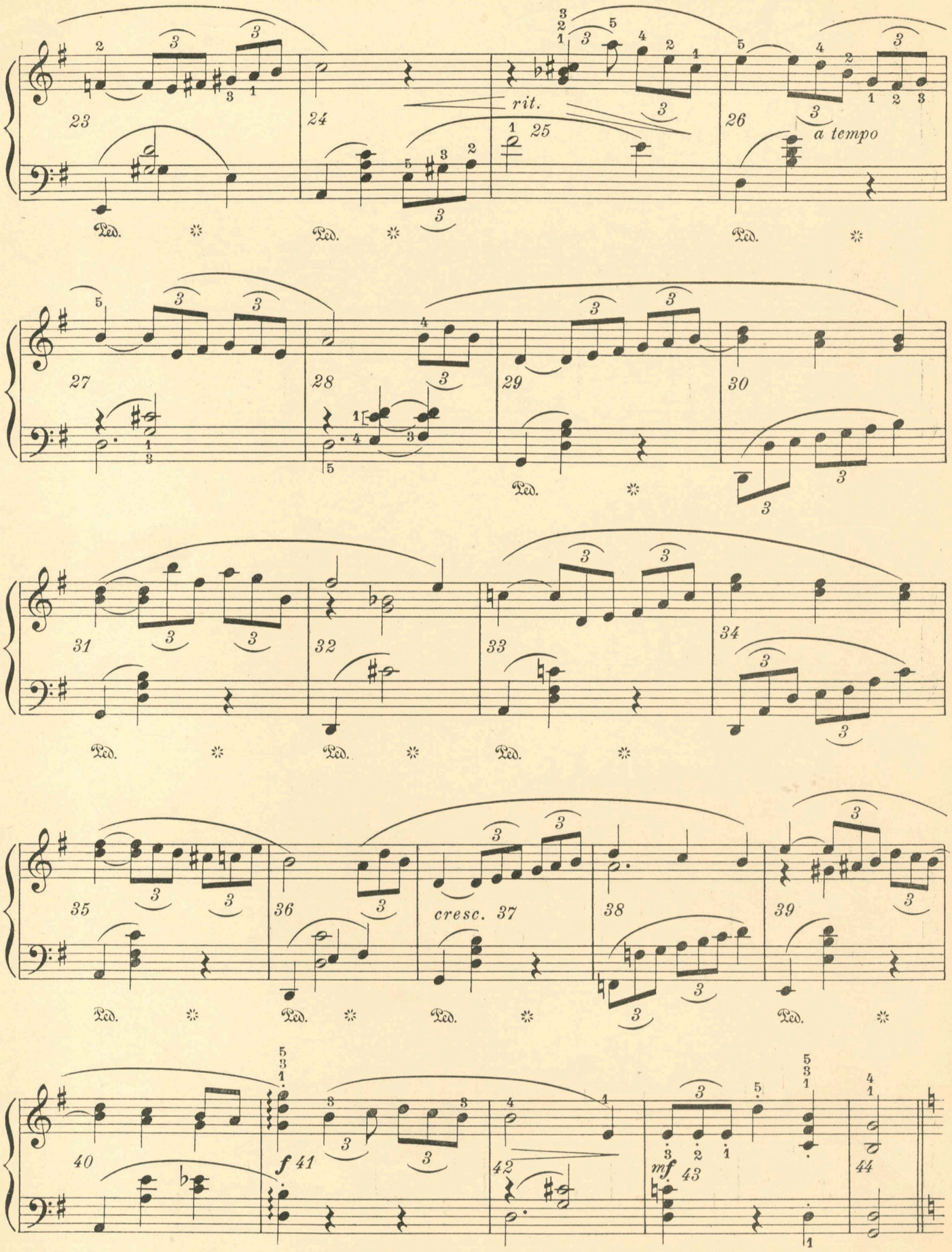
Air de Ballet

Allegro grazioso ♩= 132

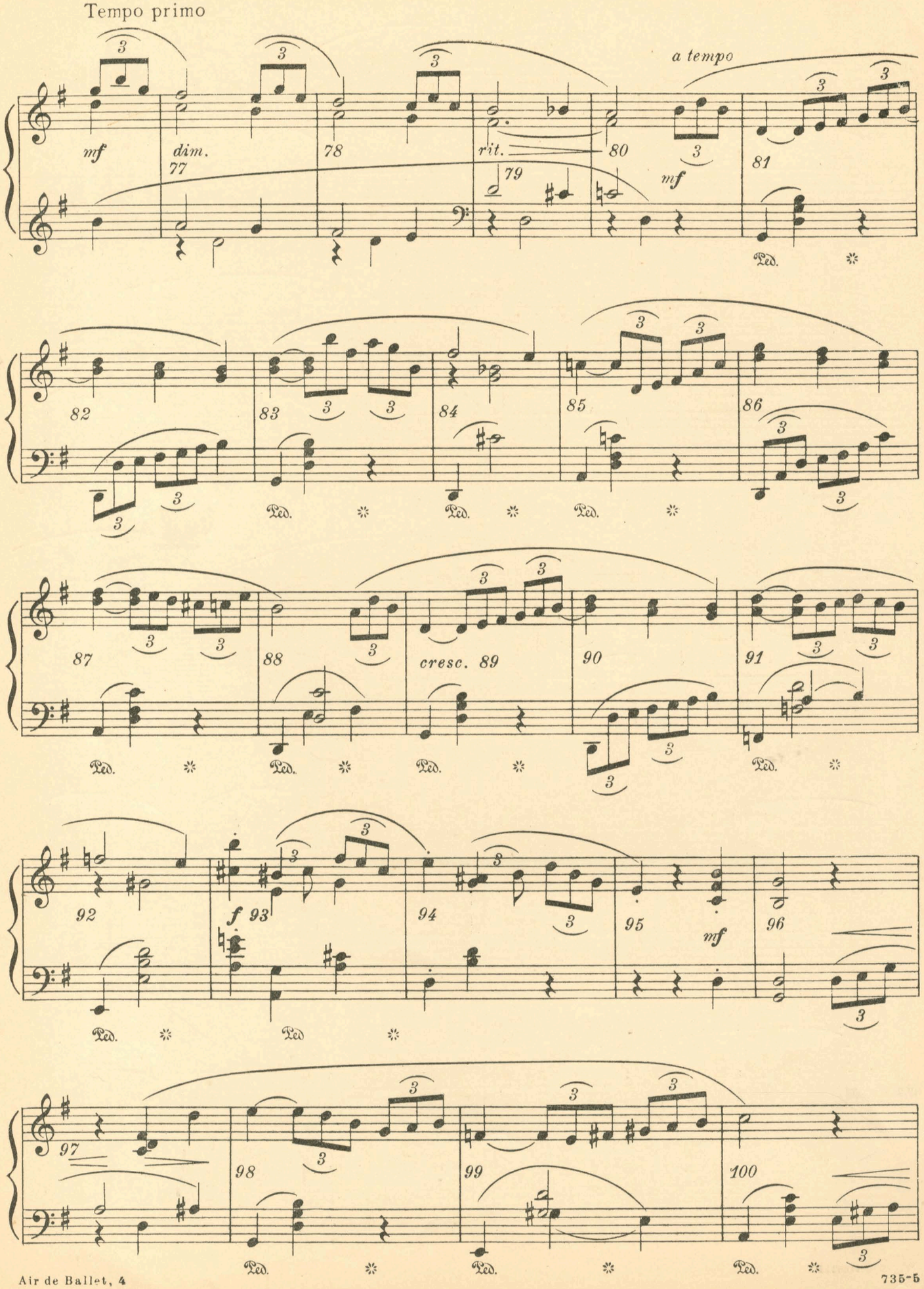
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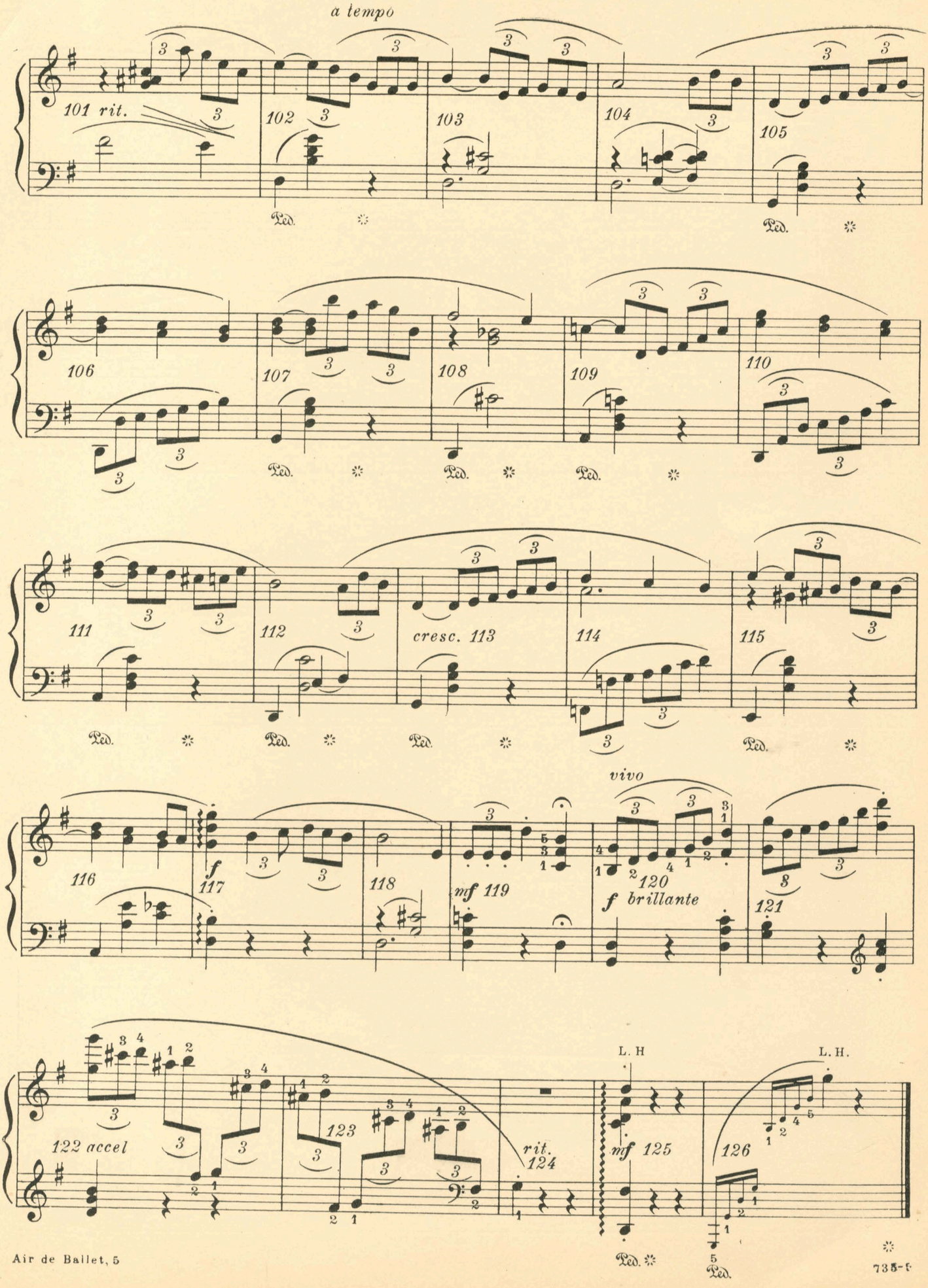


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rit.
a tempo
cresc.
f
mf


Meno mosso
p con espressione
cresc.
rit.
p a tempo
mf
cresc.
rit.
mf a tempo
cresc.
p
Ped.


Tempo primo
mf
dim.
77
78
rit.
79
80
a tempo
mf
81
82
83
84
85
86
87
88
cresc. 89
90
91
92
f 93
94
95
mf
96
97
98
99
100
Ped.


a tempo
101 rit.
102
103
104
105
106
107
108
109
110
111
112
cresc. 113
114
115
vivo
116
f 117
118
mf 119
120
f brillante
121
122 accel
123
rit. 124
mf 125
126
L. H
L. H.
Ped.

Recitation Questions on "Air de Ballet"

1. Give a few facts in connection with the life and works of the Composer.
   Ans.

2. What is the poetic idea of this Composition?
   Ans.

3. What should be guarded against when we see a *cresc.* sign?
   Ans.

4. Why should the last few measures of this Composition be played particularly well?
   Ans.

5. In which measures should the measure accents be most clearly brought out?
   Ans.

6. Give the meaning of *brillante, vivo, accel., meno mosso.*
   Ans.

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